

In Tune

Words on Music

NOVEMBER-DECEMBER, 1991

Volume II Number 2

In this issue:

- PROFILE: Regula Qureshi
- Mozart Mania Festival
- Concerts & Events Calendar
- Program Previews
- Nicholas Arthur Kilburn
Memorial Concert

and much more!



Department of Music
University of Alberta

Message from the Chair

As I write this in the first week of October we are already beginning to look back and assess our experience with Professor Bruno Nettl, Distinguished Visitor in Ethnomusicology. My impression is that it has been a very successful visit. Attendance has been excellent at almost every lecture and the lectures themselves have been varied, occasionally provocative, and of interest to a wide variety of people. As a result scholars and students from different areas of the campus and community have found themselves in conversation, with Professor Nettl acting as the nucleus and catalyst. Professor Nettl's willingness to spend time with graduate students has been especially gratifying and stimulating. We look forward to a different but equally stimulating time with Paul Badura-Skoda in a few weeks.

The Department had an interesting experience on Saturday the 14th of September. After almost a year of discussion and planning, members of the De-

partment met for a day long retreat to talk about issues facing the Department in the 1990s. With the help of Dr Linda Woodbridge from the Department of English, who acted as moderator and sometimes referee, we were able to replay old themes and try to identify new ones in what I, at least, think was a very useful exercise. The challenge now will be to assess the many ideas generated in the sessions and use them to guide and influence the future of the Department.

Without students we lose our reason for existence, of course, and we have been encouraged by our enrollment statistics, which have now stabilized for the year. Our BMus enrollment is up 10% from last year. That is good news, but the development that has really generated a good deal of excitement is the doubling of our graduate student population from 19 to 39. It is exciting and stimulating for everyone to have so many new

scholars and performers around. The number of students who have been awarded major scholarships is especially noteworthy.

Finally, I want to take this opportunity to announce a new scholarship that has been established in the Department. Mrs Ruth Drew has donated \$25,000 to the Department of Music in memory of her parents. As a charter member of the University of Alberta Mixed Chorus, Mrs Drew was especially interested in a suggestion that this donation might be used to establish a scholarship for graduate students in choral conducting. The scholarship will be called The John and Logie Drew Graduate Scholarship in Choral Conducting. We are grateful to Mrs Drew for her generosity and encourage others to consider similar bequests to support the cause of music at the University of Alberta.

Wesley Berg

BMW presents MOZARTMANIA

In Tune:

Words on Music is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, 492-3263.

Letters to the Editor are welcome.
Editor-in-Chief: W Berg. Managing Editor: B Musselman.

Mark December 1 -8 on your calendars! Those are the dates of the BMW Mozartmania Festival celebrating the genius of Mozart, who died 200 years ago - on December 5, 1791.

The Edmonton Symphony Society is coordinating a community festival which will include classical music recitals and concerts, ballet and dance,

the visual arts, live music in restaurants, and much more. More than thirty organizations and groups are participating, and admission is free for many events.

There's something for everyone during Mozartmania, so be sure to keep the week of the festival free and watch for more details. Festival bro-

chures will be available in November and tickets will be on sale at all BASS outlets. Media sponsors for the Festival include The Edmonton Journal and CBC Radio.

Department of Music faculty and students are presenting several Mozartmania events. Please see *Program Previews* for details.

Profile: Regula Burckhardt Qureshi

The Person Behind the Name

"Qu-re-shi?" echoed the curious receptionist at the *Folkways Archives of the Smithsonian Institution in Washington, D.C.* His face brightened immediately as he recognized the name and, smiling, he said, "Oh! The Qawwali Woman!!"

It was one of those moments in life. A passing comment, from an ordinary conversation, which precipitates unexpected insight into some distant puzzle. The enigma surrounding Regula Burckhardt Qureshi, who is Professor of Ethnomusicology in the Department of Music, is encoded literally in her remarkable name. The mystery also extends far beyond her personality to her profession. Who is she, how did she get to do what she is doing and, lest we not know, what exactly does she do anyway?

Qureshi, or "Q" to her fans, is an ethnomusicologist who studies music in its societal context, or how music-making (theory and performance) and music structures (compositions) result from and change in relation to the domains of subsistence and economy, social organization, ideology and belief system. She is a bi-musical performer of European art and South Asian music. Her musical instruments are the cello and the sarangi, which she studied under

Leonard Rose at the Curtis Institute of Music in Philadelphia and Hamid Husain in Pakistan, respectively. Qureshi was a cellist with the Saskatoon Symphony Orchestra from 1962-63, and the Edmonton Symphony Orchestra from 1963-70. She also played in several chamber music ensembles in Edmonton from 1963-73. Since 1972, she has performed on the sarangi at numerous solo and chamber recitals as well as lecture recitals in Edmonton, Montreal, New York, Cambridge (MA), Madison, Philadelphia and Chicago.

Qureshi, who commands nine languages (English, French, German, Italian, Urdu, Hindi, Spanish, Latin and Farsi), specialized in Indo-Muslim Sufi music for her Doctor of Philosophy degree. She also holds a Master of Music degree in Musicology and a Master of Arts degree in Germanic Studies. As a scholar, Qureshi researches musical and related socio-cultural events of South Asia, West Asia and ethnic Canada. Her wide-ranging interests also extend to historical ethnomusicology and to the anthropology of music. Her contributions currently include 55 formal paper presentations in North America, Europe and India. Her book on *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali* was published in 1986. She is the co-author of two books, *The Muslim Community in North America*



(1983, with E. Waugh and B. Abu Laban) and *Muslim Families in North America* (1991, with E. Waugh and S. Abu Laban). She has 41 (four in press) articles, book reviews, reports and a recording in such diverse and prestigious publications as *Ethnomusicology*, *Journal of the American Musicological Society*, *The New Grove Dictionary of Music and Musicians*, *Asian Music*, *Canadian University Music Review*, *Edebiyat*, *XIIIth Congress Report of the International Musicological Society*, *Ethnomusicology and Modern Music History: Festschrift for Bruno Nettl*, *Proceedings from the First Conference on Canadian Ethnomusicology*, and *Smithsonian Folkways Records*. For her work, Qureshi has received numerous grants and awards, including the Society for Ethnomusicology: Jaap Kunst Prize (1968), the Killam

"Qu-re-shi?"
"Oh! The
Qawwali
Woman!!"

"I first heard her play with the University of Alberta String Quartet, and what I heard was outstanding musician-ship."

Foundation Award for Graduate Studies (1972-74), two Shastri Indo-Canadian Institute Fellowships (1974, 85), a U.S. Social Sciences Research Council Doctoral Fellowship (1975), a Secretary of State Multicultural Grant (1991) and many Canadian SSHRCC grants over the years.

Qureshi has been teaching musicology and ethnomusicology courses in the Department since 1982. Her broad teaching experience also includes cello, string techniques, cultural anthropology, women's studies and Urdu for the Departments of Music and Anthropology, the Faculty of Extension, the Faculté Saint-Jean, and the Group for Oriental and African Languages and Area Studies. She is credited with founding anthropology courses at the Faculté Saint-Jean, and world music courses in the Department of Music. In 1988, she was invited to teach a month-long seminar on ethnomusicology at the National Centre for Performing Arts in Bombay, India. Back home, she has supervised master and doctoral students in music and in dance. She has served on examining committees for master and doctoral candidates in music, anthropology, education, dance, comparative literature and nursing. She has examined the works of candidates from as far away as Strasbourg, France, and Cape Town, South Africa.

Qureshi has served on numerous committees and organizations within the Department, the University, and without. In addition to organizing cultural performances by South Asian-Canadian groups from 1974-82, A Symposium on Islam in North America in 1980 and the

Music of India Festival from 1985-86, she also worked on the VP Research Task Force on Women in Science, Engineering and Scholarship (WIS-EST) from 1982-85. She has served as Director of the Kala Bhavan of Alberta (an Association for East Indian Arts) since 1986, the African Music Workshops and Concerts in 1987, and the University of Alberta Shastri Committee since 1988. She has been a Board member of the Shastri Indo-Canadian Institute since 1988, the (American-based) Society for Ethnomusicology from 1988-91, and the Canadian Society for Musical Traditions since 1990. She has served as the Canadian Liaison Officer for the International Council for Traditional Music since 1985, and Advisor to the Amir Khusrau Society for America since 1986. She was the Founder and has been Co-Chair of the Ethnomusicology Organization of Canada since 1988.

Regula Anna Burckhardt was born in Basel, Switzerland, to an illustrious family whose famous ancestors included Huldrych Zwingli, the most important reformer in the Swiss Protestant Reformation of the 16th century, and 19th century historian Jacob Burckhardt. Her two grandfathers were theologians, and her father a lawyer and diplomat. Regula thus grew up in an intellectual environment that was moreover rich in amateur music-making:

I grew up singing. People getting together in groups and singing. Singing on holidays. When the class went on a train ride, we sang songs. It always puzzled me when I got to North America and people would say, "Oh, you sing!"

Well, everyone sang back home. I'm not a [trained] singer, but I can open my mouth and sing. And I do because I enjoy it.

Formally, she studied piano for seven years before taking up the cello at age 13. After graduating from high school in 1958, she moved to the United States following her father's assignment to Washington, D.C.

People were so far apart. Even walking down the block took quite long, and then you only had passed five houses and seen maybe one person! It was life in the car, and I wasn't used to that.

Life in the Bethesda suburb did not appeal much to her sociable nature, but music schools, where she could play, practice and talk about music with other performers, did. She spent two years at the Curtis Institute before deciding that she wanted to do more than just play the cello. In part, this was because she felt drawn to intellectual pursuits. She also claims that she did not have what it took to be a great cellist. Dr. Anne Burrows, Chair of the Anne Burrows Musical Foundation and a piano teacher at the Alberta College Conservatory of Music, disagrees:

I first heard her play with the University of Alberta String Quartet, and what I heard was outstanding musicianship.

The change came in the form of her husband-to-be, Saleem Qureshi, then a doctoral student in political science at the University of Pennsylvania.

He was from India, and that was something really different! He is a very literary person. His father was a poet.

The first aspect of Indian culture that I encountered through him was poetry. Not poetry in books, but poetry chanted. When he felt a certain way, he would chant a verse. I thought it was singing but according to Indian culture, it's chanting.

The Qureshis were married in 1959, and after spending a year in Pakistan and India, they immigrated to Canada. While Saleem taught at the Institute of Islamic Studies at McGill University, Regula pursued her Master's degree in German Literature "in order to have something for the rainy days." They moved to Edmonton in 1963. A revisit to India in 1965 convinced her of her need to study Indian music. As she explains:

I was born into one musical culture and married to another. I wanted to harmonize what I was and knew, from my western musical training as a cellist, with Indian music and the people who made it.

She visited a music college, saw a dishevelled man playing a bowed string instrument in a corner, and announced that this was the instrument she wanted to play. Little did she realize at that time, and much to the chagrin of everyone else who knew, she had chosen an instrument that had been used traditionally to accompany courtesan singers and dancers: the famous, or more aptly, infamous Nautch girls.

Regula studied the sarangi for a month in India before taking lessons from herustad, Hamid Husain, in Pakistan:

He taught me this little song, and he taught me how to play notes in the Indian way, by sliding onto them. Instead of "Duh, duh, duh, duh," I had

to go, "Duh, du-uh, du-uh, duh." At first that was foreign to me, because these are the things we're taught not to do on the cello! They spend years teaching us not to do those things. But he said, "If you just go 'Duh, duh' there's nothing there." Because of the way he was telling me about it, I could begin to find it beautiful.

I realized it's how people feel about music that really gives it its meaning.

I began to respond to the music, but that didn't mean I could do it. I sounded ghastly. I think a lot of people really suffered, hearing me practice.

Back in Edmonton, she continued studying under Mrs Wasantha Paranjape, an accomplished amateur singer from Maharashtra. In 1967, Regula met an anthropologist from India who showed her that:

Anthropology was the discipline for handling cultural differences in some kind of intellectual way. I knew immediately that this was something I needed, that this was something interesting to me. I learned to think in a certain way. I developed a sense of relativity as well as a desire to probe below the surface rather than being satisfied with describing things.

With two young children to look after, Regula took her time in acquiring her post-graduate training at the University of Alberta. She investigated relationships of cello and sarangi playing techniques to Western and Indian art musical styles for her Master's thesis in music (1973). She refined clarity of aim and theoretical rigor under Michael Asch, her

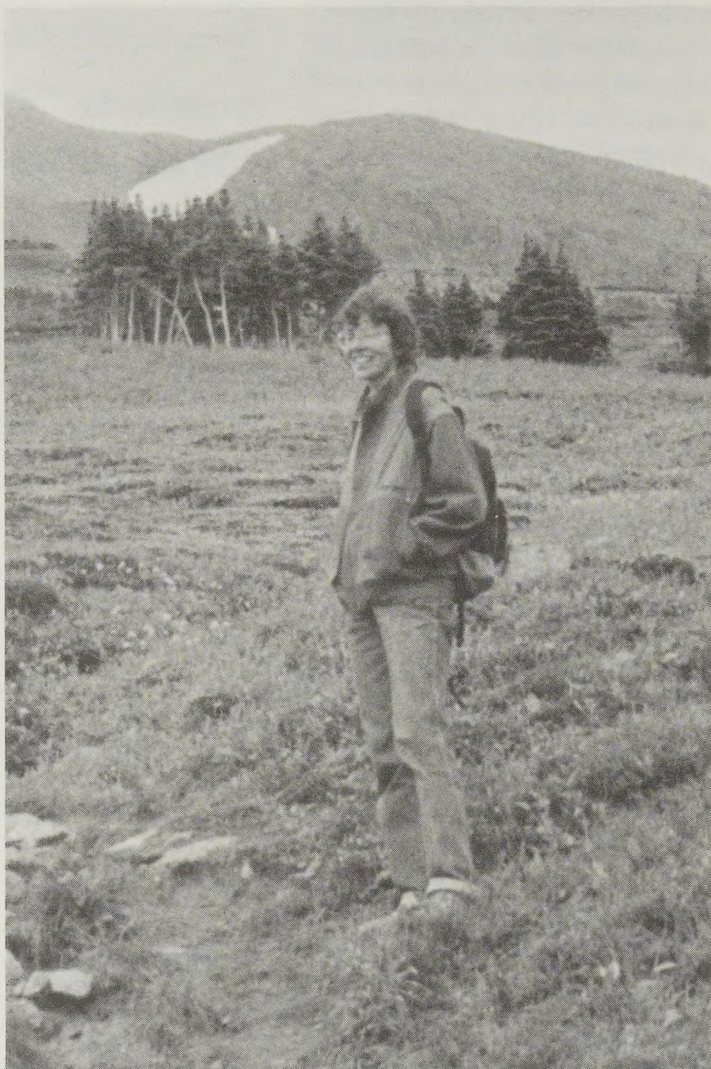
anthropology advisor for her PhD dissertation on Sufi music. Meanwhile, she organized monthly house concerts for people to play, sing and listen to Indian music. From 1970-72, she documented the musics of various ethnic communities in Alberta for the Provincial Archives, thus establishing its Ethnic Folk Music Collection. She returned to India for a year in 1975 to conduct fieldwork for her dissertation, which she completed in 1981.

According to Bruno Nettl, a renowned ethnomusicologist at the University of Illinois, Regula Qureshi is widely respected today as one of the leading

"I realize it's how people feel about music that really gives it its meaning."



Regula, Saleem and Mrs Qureshi



scholars of South Asian music in the world. She also ranks among the top ethnomusicologists in Canada. The Chair of the Department, Wesley Berg, notes that students and colleagues alike have benefitted from her vast experience and expertise. Her stature as an international scholar, combined with the interdisciplinary nature of her field, have led to the creation of a graduate program in ethnomusicology, the forging of inter-departmental links on campus, increased opportunities for special funding and, most recently, permission from the University to establish an Institute for Ethnomusicology in the Department. But one is just as likely to be impressed by her remarkable tact and congeniality. As Berg explains:

Even when she is busy, she shows genuine interest in what I do. She is generous with her time and advice. She is warm and open without standing for a lot of nonsense.

Anne Burrows, who has known the Qureshis for 27 years, agrees whole-heartedly and adds:

She has a great sense of humor. She understands not only who she is but also who everyone else is. This gives her insight and an ability to relate to all people. She is a tower of strength to everyone she knows, and is the most wonderful friend a person can have.

Regula Qureshi is currently working on three main projects, all of which have music and the community as their common theme:

Today, there is so much shifting, so much intermixing of people that the sense of community is often lost. It becomes a survival issue. I see the role of music as crucial, or the central medium, because it transcends language. Kinds of sounds allow for sharing. Music articulates what a community is. Music also negotiates the role of individuals within a community.

One project is an extension of her work on Sufi music, which deals in part with the effects of Islamic ideology on music theory. Persian and Urdu treatises on Indian music, dating from the 17th to early 20th centuries, were written largely to rearticulate ancient Indian music theory from a Muslim (ideational, social and musical) perspective. Their expositions of *maqam*, a core concept denoting 'mode' or 'melodic type' in the Arabic-Turkish-Persian speaking areas, can therefore

be studied within an historical framework of the changing community. The present focus of this project is on a 19th-century treatise, *Ma'dan-ul Mausiqi*.

A second project investigates the sarangi as an instrument that links a player to a musical community while binding that community together. The goal here is to document the rise and fall of the sarangi, its integration into its contexts of performance, and its effects on the musical idiom.

A third project views western art music as the music of a certain community, and thus examines its well-being from a contextual point of view:

I am concerned that classical music has reached a crisis point in the 20th century. Organizations like the Vancouver Symphony Orchestra are going bankrupt! There are many symptoms that classical musical life is largely misunderstood in today's world. Whose voice is classical music speaking for? Who is listening? Here, I wish to focus on the institution of performance study, from the moment an idea is conceived in the composer's mind to its being written down on paper to the listener's ear.

Regula Qureshi envisions the Department to be at the forefront of an integrated approach to teaching and learning about music.

We do not say that different musics have to be studied in different ways, but we say instead that music has to be studied in ways that are appropriate.

Musical life exists in western Canada. How does each community create its own mu-

sical and social identity? How does one community relate to another? Is it possible to link people from very different classes? I see mutual benefits to a new-fangled, contextual, study of both western and non-western musics. We already have graduate students and faculty members working on several communities in Alberta. The upcoming Institute for Ethnomusicology will serve to enhance and promote such activities further.

An accomplished musician with a bi-musical talent, an international scholar with a proven method for analysing music as performance, a widely-experienced administrator and a wonderfully supportive friend. Suffice it to say then that Regula Burckhardt Qureshi is, in a word, awesome.

Acknowledgements:

This article was based on information obtained from interviews and informal conversa-

tions with Drs. Regula Qureshi, Wesley Berg, Anne Burrows, Bruno Nettel and Saleem Qureshi. The following published interview was also consulted:

Lyon, George W. "I Want To Do This Work; I Need To Do This Learning' An Interview with Regula Qureshi," *Bansuri* 5 (1988): 25-31.

by Kenneth Chen

TriBACH Artist-in-Residence PAUL BADURA-SKODA

The TriBACH Artist-in-Residence Program was developed from an endowment to the University of Alberta created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held

in Edmonton in 1985. The TriBACH Artist-in-Residence program presents major performing artists on a regular basis and, in the spirit of the original festival, will coincide with anniversaries of great composers whenever possible.

Schedule of November Public Events:

Saturday, November 2

Chamber Music Masterclass,
7-10 pm, Convocation Hall

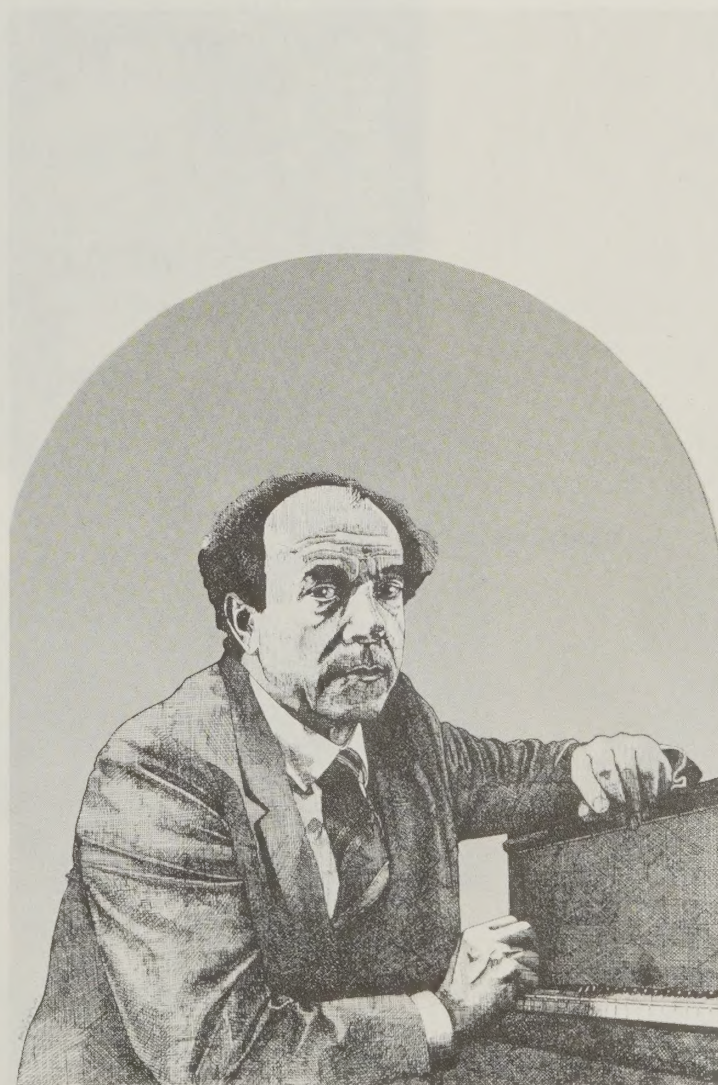
Sunday, November 3

Lecture by Eva Badura-Skoda,
The Sound of Fortepianos in the Eighteenth Century
7 pm, Convocation Hall

Monday, November 4

Panel discussion with Paul Badura-Skoda, Eva Badura-Skoda and guests.
7 pm Convocation Hall

These events are presented free of charge and all are welcome to attend.



Faculty Activities

Marnie Giesbrecht played an organ recital at Calgary's Hope Lutheran Church on October 4. Dr Giesbrecht and DMus candidate Joachim Segger collaborated in presenting a one-day workshop for church organists followed by a hymn festival on October 5. Dr Giesbrecht performs two concertos for organ, strings and timpani by J Kloppe and F Poulenc, November 2 at West End Christian Reformed Church in Edmonton. . .

Leonard Ratzlaff presented a workshop entitled "What every Band Director should know about Choral Conducting" at the Alberta Music Conference in Red Deer in October. The Richard Eaton Singers, directed by Leonard Ratzlaff, gave an evening performance at the Conference, and

recently sang at a benefit concert for the Alberta Youth Choir in Edmonton. . . **Violet Archer** has had an article devoted to the composition of music for young people published in the newsletters of the Canadian Federation of Music Teachers' Association and the Alberta Registered Music Teachers' Association. In the article she calls for Canadian composers to devote at least some of their time to the composition of such music so that children will be exposed to 20th century idioms at an early stage of their development. Several pieces written by Dr Archer for various combinations of instruments played by young children will be published by Gordon V Thompson, and by Alberta Keys Music Publishing Co. Ltd. of

Calgary. A book entitled *Violet Archer A Bio-Bibliography* has been written by Linda Hartwig and will be published by Greenwood Press in November of this year. On September 17, Dr Archer enjoyed a performance of her work, *Divertimento for Piano and String Orchestra*, by the Manitoba Chamber Orchestra. . . **Stéphane Lemelin** will be performing with the Edmonton Symphony Orchestra on December 5 under the direction of Uri Mayer. This all-Mozart program is part of the MozartMania Festival. . . The recital venue in the Irene Besse Keyboard store, which opened in Edmonton during October, was named Lejano Hall in honour of **Ernesto Lejano**.

New Staff Appointment



Chris Helman

Commencing 15 August, Chris Helman joined the support staff of the Department of

Music as Electronics Technician. Chris replaces Garth Hobden who, after ten years of service with the Department, is now pursuing a free-lance career as a composer and recording engineer. Garth will continue to teach the Department's Electroacoustic Music course as a sessional instructor. Chris studied music at the University of Alberta and also at the Banff School of Fine Arts and is active in the community as a performer and composer. He brings a wealth of experience to the position having worked with Garth for a number of years prior to this appointment. Welcome Chris.

Concert Choir presents.....

An Evening of Music

Dinner and entertainment
at the Faculty Club

November 16, 1991

Champagne 6:30

Dinner 7:30

Proceeds from **AN EVENING OF MUSIC** will assist in the Concert Choir tour to southwestern Ontario in May 1992.

Tickets \$50. per person (a tax receipt for \$27 is available upon request)

For tickets or information, please call 479-5357 or 492-2384.

Faculty Recital Series 1991-92

Upcoming programs:

Stéphane Lemelin, pianist

**Part I: November 15 at 8 pm
in Convocation Hall**

Program of the piano works of
Maurice Ravel:

*Pavane pour une Infante
défunte*

Menuet sur le nom de Haydn

Valses nobles et sentimentales

Sonatine

Gaspard de la nuit

Marnie Giesbrecht, organist

with guest Joachim Segger

**November 20 at 12:10 pm
in Convocation Hall**

Program will include:

JS Bach *Passacaglia in C
minor, BWV 582*

Barrie Cabena *Variations on
an original theme (organ duet)*

Richard Troeger, fortepiano

**with guest Peter Visentin,
violinist, from the University
of Lethbridge**

November 22 at 8 pm

in Convocation Hall

Program:

WA Mozart *Sonata in A
major, K.526*

F Schubert *Sonata in D major,
op. posth.137, No. 1*

L van Beethoven *Sonata in D
major, op. 12, No. 1*

F Haydn *Sonata in E-flat
(Hob.XVI:49; Landon 59)*

Stéphane Lemelin, pianist

**Part II: November 29 at 8 pm
in Convocation Hall**

Program of the piano works of
Maurice Ravel

Menuet antique

À la manière de Chabrier

À la manière de Borodine

Miroirs

Jeux d'eau

Le Tombeau de Couperin

Details for the following
Faculty Recitals will be
included in the next two issues
of In Tune:

Debra Ollikkala, soprano

January 31, 1992

with Stéphane Lemelin, pianist

Helmut Brauss, pianist

February 9, 1992

*(Please note new date for this
recital)*

Marnie Giesbrecht, organist

February 12, 1992

Richard Troeger, harpsichord

March 15, 1992

*This concert will debut the De-
partment of Music's new
harpsichord*



Stéphane Lemelin



Richard Troeger



Marnie Giesbrecht

November 1991

Concerts & Events

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

— Nicholas Arthur —
KILBURN
 MEMORIAL CONCERT SERIES

					1	2 7:00pm -10pm Paul Badura-Skoda: Chamber Music Masterclass Convocation Hall
					TriBACH Artist-in-Residence: Paul Badura-Skoda	
3 1:30pm Visiting Artist Masterclass: F Hemke, saxophonist 7:00pm Lecture: Eva Badura-Skoda Convocation Hall	4 7:00pm Panel Discussion: Paul & Eva Badura-Skoda & guests Convocation Hall	5	6	7	8 8:00pm NA Kilburn Memorial Concert: Kaaren Erickson, soprano, in Convocation Hall	9 2:00pm NA Kilburn Masterclass: Kaaren Erickson, soprano Convocation Hall
TriBACH Artist-in-Residence: Paul Badura-Skoda						
10	11 Remembrance Day University buildings closed.	12	13	14	15 8:00pm Faculty Recital: Stephane Lemelin, pianist Part I Convocation Hall	16
17	18	19	20 12:00pm Organ Recital-Marnie Giesbrecht & Joachim Segger 8:00pm Symphonic Wind Ensemble, William Street, director Convocation Hall	21	22 8:00pm Faculty Recital: Richard Troeger, forte piano and guest Peter Visentin, violin in Convocation Hall	23
CANADA MUSIC WEEK						
24 8:00pm University Symphony Orchestra Concert, Norman Nelson, director in Convocation Hall	25	26	27	28	29 8:00pm Faculty Recital: Stephane Lemelin, pianist Part II Convocation Hall	30 8:00pm Opera Workshop class performance Convocation Hall

December 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 3:00pm Concert Band, WH Street, director Convocation Hall 3:00pm Madrigal Singers with the Alberta Baroque Ensemble Robertson-Wesley United Church	2 8:00pm Stage Bands I & II, N Corlett, R Baril, directors In Convocation Hall	3	4 12:00pm Noon- Hour Organ Recital with T Olford & S Matheson in Convocation Hall	5 8:00pm Stephane Lemelin with ESO at Jubilee Auditorium	6	7 8:00pm ENCOUNTERS II Concert in Convocation Hall
MOZART MANIA Festival						
8 8:00pm Madrigal Singers & Concert Choir perform with the ESO & ProCoro, at the Jubilee Auditorium	9 5:30pm Chamber Music Concert, Student ensembles in Convocation Hall	10 8:00pm Graduate Composers' Concert in Convocation Hall	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25 Christmas	26 Boxing Day	27 University buildings closed.	28
29	30	31				



BMW
PRESENTS
Mozart
Mania

1791 - 1991 Celebrating 200 Years of Genius

Encounters II

**Saturday, 8 pm
December 7, 1991
in Convocation Hall**

Program:

Wolfgang Amadeus Mozart
Piano Trio in D minor, K.442
Richard Troeger, fortepiano
Nienke Klaver, baroque violin
Colin Ryan, baroque violoncello

David Baker
Sonata for Tuba & String Quartet
Scott Whetham, tuba
Norman Nelson & Roxanne Whetham, violins
Evan Verchomin, viola
Tanya Prochazka, violoncello

Ludwig van Beethoven
Sonata in E-flat major, op. 81a, "Les adieux"
Helmut Brauss, piano

Ned Rorem
Trio
Shelley Younge, flute
Tanya Prochazka, violoncello
Roger Admiral, piano

Note: The dates for the final two concerts of the Encounters series have been changed:

ENCOUNTERS III
Sunday, January 19, 1992
8 pm in Convocation Hall

ENCOUNTERS IV
Sunday, March 22, 1992
8 pm in Convocation Hall



Visiting Artist Frederick L Hemke

During his visit to Edmonton, Dr Hemke will conduct a masterclass at Convocation Hall beginning at 1:30 pm on Sunday, November 3. Admission is free and all are welcome to attend.

A distinguished saxophone virtuoso and professor of music at Northwestern University, Dr Hemke is chairman of the Department of wind and percussion instruments at Northwestern University.

A graduate of the University of Wisconsin and Eastman School of Music, Dr Hemke was a student of Marcel Mule at the National Conservatory of Music in Paris where he became the first American to win first prize in saxophone.

He is the author of *Teacher's Guide to the Saxophone* and a comprehensive listing of available saxophone literature,

published by the Selmer Corporation. He has performed on numerous RCA recordings of the Chicago Symphony Orchestra and has issued two other solo recordings, *The American Saxophone* and *Music for Tenor Saxophone* on the BR label.

Dr Hemke has made thousands of appearances as soloist with major university and high school bands in the United States and is known throughout the world as saxophone lecturer and recitalist. He recently toured Europe and North America as soloist with the Stockholm Philharmonic Orchestra.

Dr Hemke's masterclass is co-sponsored by the University of Alberta Department of Music and the Alberta College Conservatory of Music.

Ethnomusicology News

September has been an exciting month for professors, students and members of the public interested in exploring the music of the world. Under the expert guidance and direction of Dr Bruno Nettl, Professor of Ethnomusicology at the University of Indiana and world leader in ethnomusicological research, we have ventured on a "tiki tour" of the music of other cultures, broadening our insights into the Western Impact on World Music, Blackfoot Indian Music, and the Music of Iran (Persian Music).

Dr Nettl led a spirited inter-disciplinary colloquium on Ethnomusicology, Music and the Community. The discussion was framed with the statement that ethnomusicology encompasses the study of music and dance in a social context. Further, depending on the discipline area, these contexts vary widely, but they all involve people, groups who produce and consume, think and respond to music. In this general sense, each of these disciplines includes a focus on music in their work, and recognizes that music plays a central role in culture and community, in self-determination, and articulating and negotiating identity.

This colloquium was especially timely since the University of Alberta has just informed us that our proposal for the establishment of an **Institute for Ethnomusicology** has been approved.

So what does the establishment of an Institute for Ethnomusicology mean?

Inter-disciplinary discussions and meetings, research into and the documentation of the diverse musical traditions of Western Canada; furthering communication among the scholarly and musical community in the field of ethnomusicology, of which our Distinguished Visitor Dr Bruno Nettl, a premier Ethnomusicologist and specialist in a number of diverse musical traditions, is an example; and the sharing of resource materials and information.

The institute will reflect the fundamental inter-disciplinary and community-oriented nature of the field of Ethnomusicology and will provide a focus that can help to shape, advance and create coherence for the development of this important new way to study the world of music. It will create a forum for the exchange of academic as well as musical expertise, and for exploring joint projects involving university colleagues, other researchers, students, as well as members of the music making communities.

Congratulations Dorothy Leonard

In August, 1991 the first Edmonton Heritage Festival Scholarship for Multicultural Research was awarded to Dorothy Leonard for her Master of Music in Ethnomusi-

cology thesis project on the Study of the Cree Round Dance. The adjudication committee was particularly impressed with Dorothy's work because "it reminds us that while immigrant cultures may be fundamental to Canada, there is an even more profoundly Canadian identity which those of us from elsewhere must learn to understand and appreciate". Dorothy is currently teaching and conducting her research in Northern Alberta. Once again, congratulations Dorothy.

Qureshi Collection of Field Recordings

After many years of collecting musical examples, it is with special thanks to the Secretary of State Multiculturalism Directorate and the University/Community Special Projects Fund, and to the work of ethnomusicology graduate student Anthony Olmstead that the invaluable Qureshi Collection of Field Recordings will become accessible to all.

Anthony spent most of his summer dubbing, cataloguing and indexing a major portion of this extensive collection. Approximately 1400 specific musical examples or poetic works have been recorded in a data base that will allow immediate access to the information and makes it possible to identify and locate specific works on the cassettes in the collection.



Scholarships and Awards

The Mary Stinson Fund for Piano Accompaniment

Mary Stinson grew up in Indian Head, Saskatchewan, where she played music for silent movies and taught music for four years before her marriage to JE Stinson in 1925. They came to Tofield, Alberta during the depression and she continued to teach music until she was 70 years old. Throughout her married life Mrs Stinson accompanied soloists and choirs in countless recitals and church occasions.

To celebrate her 90th birthday, her four children decided to honor her life-long commitment to music by creating a fund for music students excelling in piano accompaniment. Her children's desire to recognize the familiar as excellent, and to honor it, moved friends and former pupils to donate.

The fund is awarded to third and fourth year Music students who demonstrate superior ability and enthusiasm in the field of piano accompaniment.

The Italian Women's Society Scholarship

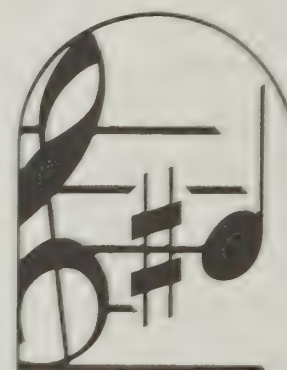
Twelve years ago a group of young people from the Church of Santa Maria Goretti decided to form the Italian Women's Society. After organizing a very successful gala evening to mark the opening of the new church hall, the Society decided to donate funds to the University of Alberta for the creation of three scholarships, in dance, academic studies and in music. The music scholarship is given to an outstanding instrumentalist or vocalist who is then invited to perform at the annual Italian Women's Society Gala.

Student and Alumni Activities

Piotr Grella, MMus student in composition, will have several of his compositions performed at two major events, the *Conversatorium* and the *Laboratorium* festivals in Poland. He will also have performances of his works in California and in Edmonton. Mr Grella has also been invited to include his entries in the following biographical publications: *International Who's Who in Music*, *International Who's Who of Intellectuals*, *Men of Achievement* and *5,000 Personalities of the World*. . . DMus student in piano performance, **Joachim Segger** won the prestigious Andrew Stewart Memorial Graduate Prize awarded by the Faculty of Graduate Studies

for excellence in research activities. . . Saxophonist **Michael Spindloe** (BMus 1991) has taken up residence in Saskatoon and will be playing with the Saskatoon Saxophone Quartet as well as teaching privately. . . **Michael Redshaw** (DMus 1990) was examining in England for the Associated Board of the Royal Schools of Music. He also attended the European Piano Teacher's Conference in London and has been invited to submit an article on piano pedagogy for the EPTA Journal. **Michael and Gregory Marion** (MMus 1991) have jointly opened the Leitton Academy of Musical Studies, specializing in Music Theory, Musicology and Aural Skills. . . The University of

Alberta Madrigal Singers will provide the evening's entertainment at the University's annual President's Council Dinner in November. . . **Richard Williams** (BMus 1982) is living in Victoria, B.C. and is currently employed at Allison Pianos. . .



Department of
Music

Nicholas Arthur Kilburn Memorial Concert Series

This series of annual concerts was organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his sons the late Nicholas Welson and Peter (BA, University of Alberta, 1929). The series, established in 1981, has presented such performers as Jorge Boulet, Elly Ameling, Eugene Istomin, Maureen Forrester, Marek Jablonsky, Shura Cherkassky, The York Winds and the Vancouver Chamber Choir. The 1991 concert will take place on November 8 at 8 pm with soprano Kaaren Erickson. Ms Erickson's presence here tonight was made possible by the generosity of the Kilburn family.

Tickets are \$7 for Adults and \$5 for Students and Seniors. A special discounted rate is available for music teachers and their students who are planning to attend as a group.

Kaaren Erickson, Soprano

American soprano **Kaaren Erickson** has rapidly established herself as one of the most sought after artists on the concert and operatic stages. A protégée of baritone Martial Singher, Ms Erickson scored a major triumph when she won first prize at the prestigious Munich International Competition in 1982.

In December 1985, Ms Erickson made her highly successful Metropolitan Opera debut as Susanna in a new production of *Le Nozze di*

Figaro followed in May by her critically acclaimed Carnegie Hall debut with the Minnesota Orchestra under Neville Marriner, singing Strauss's *Four Last Songs*.

Highlights of Ms Erickson's 1989-90 season included the new production of *Don Giovanni* and Strauss's *Die Frau ohne Schatten* at the Met. Her appearances in Wagner's *Das Rheingold* and *Götterdämmerung* at the Metropolitan Opera were later broadcast over PBS. She was also heard in Mahler's *Symphony No. 8* at the Blossom Festival, and in concerts at New York's 92nd Street Y.

In the 1990-91 season Ms Erickson was engaged by the Met in *Marriage of Figaro* and performances of *Parsifal*. She also performed *La Traviata* with the Fort Wayne Philharmonic, *Elijah* at the Waterloo festival, Beethoven's *Symphony No. 9* with the Florida Symphony, Strauss's *Four Last Songs* with the Milwaukee Symphony, *Messiah* with the Charlotte Oratorio Society and Mahler's *Symphony No. 8* with the Vancouver Bach Society.

Past seasons have included returns to the Metropolitan Opera singing Blanche in Poulenc's *Dialogue of the Carmelites*, at the 92nd Street Y in Purcell's *Fairie Queen* and Mahler's *Symphony No. 8* at the Ravinia Festival.

Ms Erickson has also been heard with such opera companies as the San Francisco Opera, Houston Grand Opera, Seattle Opera, New York City



Kaaren Erickson

Opera, the Nice Opera, the Munich State Opera, the German Opera of Berlin and the Hamburg State Opera, to name a few.

Equally at home on the concert stage, Ms Erickson has appeared as soloist with the Minnesota Orchestra, the Cleveland Orchestra, the National Symphony, the Budapest Philharmonic, the Symphony Orchestras of Houston, Atlanta, Baltimore, Dallas, San Francisco, Northwest Indiana, Springfield, Santa Barbara and Oakland, not to mention the Los Angeles Master Chorale, the Handel and Haydn Society of Boston and the German Bach Soloists in Munich.

Her festival appearances have included Wolftrap, Aspen, Mostly Mozart, Blossom and the Seattle Opera's Summer Music Festival.

See *Program Previews* for concert program details.

Canada Music Week

November 17 to 24, 1991

Every year the third week in November is set aside by the Canadian Federation of Music Teachers' Association (CFMTA) for public performances of music by Canadian composers. From early and important beginnings, this great project has become very important throughout Canada. In recent years there has been participation in Canada Music Week by the music departments of many Canadian universities.

Music teachers have a wide repertoire of music from early to advanced grades from which to select works for their students to learn including piano, orchestral instruments and voice. The purpose of this project is to make Canadian music widely known.

A national competition for very young and older composers is sponsored annually by Canada Music Week. The winners, who first compete provincially, go on to the national finals. An excerpt from the winning composition is published in the CFMTA Canada Music Week newsletter the following year.

In 1957, Violet Isfeldt, then president of the CFMTA, brought forth the idea of establishing an annual week of public performances of music by Canadian composers by young and older students of music teachers across Canada. What better way could there be of making our music known to music teachers, their students and the general public?

Some of the individuals who have supported this idea since the 1940s are Dr Lyell Gustin of Saskatoon, Dan Cameron of Regina, and Leonard Heaton of Winnipeg, both distinguished piano teachers, and Helen Dahlstrom of Rossland, B.C. who has been Chair of Canada Music Week since 1969.

Here in Edmonton, the Alberta Registered Music Teachers' Association is enthusiastic about the week of Canadian music. Many ARMTA members have made great contributions to, and have been strong supporters of, Canada Music Week, among them Thelma Johannes O'Neill, Lydia Pals, Gladys Odegard, Hazel Burn, Helve Sastok, Betty Phelan and many others.

A very valuable project which has evolved from Canada Music Week is *Contemporary Showcase*, which takes place over one or two days during the week. It is a very concentrated event which has an extensive and graded syllabus for all instruments and voice by living Canadian composers. It is non-competitive and at present occurs during Canada Music Week in Toronto, London, Ottawa and Calgary. We look forward to its taking place in Edmonton during future Canada Music Weeks.

*By Violet Archer
Honorary Chair
Canada Music Week,
Edmonton.*

The Department of Music students and faculty will be presenting events throughout Canada Music Week. Several noon-hour concerts to be held in the main stairwell of the Fine Arts Building are being planned as well as the following faculty recital:

**Wednesday, 12:10 pm
November 20, 1991**

**Noon-Hour Organ Recital
with Marnie Giesbrecht,
organist and special guest
Joachim Segger.**

Program will include JS Bach's *Passacaglia in C minor*, Convocation Hall BWV 582 and *Variations on an original theme* (organ duet) by Barrie Cabena. Free admission.

The Hammerhead Consort

(a.k.a. The World's Most Dangerous Bartok Ensemble)

Calling themselves The Hammerhead Consort, Department of Music students Corey Hamm, Roger Admiral, Rajat Nigam and Trevor Brandenburg competed in the Canadian Imperial Bank of Commerce National Music Festival last summer. The Hammerhead Consort competed successfully at the Kiwanis Festival in Edmonton, won the provincial competition in Red Deer, and in August went on to the national finals in Brandon, Manitoba, where they were honoured with first place in the chamber music category. Other groups in the competition ranged from string quartet and piano trio to a two flute and piano trio and a group consisting of soprano,

flute, 'cello and piano.

The repertoire for piano and percussion is not enormous but there are substantial compositions for that genre. In Brandon, the Hammerhead Consort performed Bartok's *Sonata for Two Pianos and Percussion* and Berio's *Linea* for two pianos, vibraphone and marimba. Currently the Consort is preparing for future performances of works by George Crumb, Andre Boucourechliev and Gilles Tremblay. Through Bramwell Tovey, conductor of the Winnipeg Symphony Orchestra and chamber music adjudicator at the national festival, the Consort was put in contact with British percussionist Evelyn Glennie who is compiling a

catalogue of music for piano and percussion.

The members of the Hammerhead Consort have committed to working together for the next two years and hopefully persuading other composers to write for this unique combination of instruments. Corey Hamm has begun a MMus degree in piano performance, Roger Admiral is working on a DMus in Piano Performance, and Rajat Nigam and Trevor Brandenburg are both completing their BMus degrees in Applied Music. Congratulations to you all!

The Hammerhead Consort will be performing in Convocation Hall on Sunday, February 2, 1992 at 3 pm.



Photo courtesy of the
Edmonton Journal

Program Previews

Saturday, 7-10 pm
November 2, 1991
Convocation Hall

TriBACH Artist-in-Residence: Paul Badura-Skoda
Chamber Music Masterclass. Participants will be chosen by prior audition.
Free admission.

Sunday, 1:30-3:30 pm
November 3, 1991
Convocation Hall

Visiting Artist Masterclass: Frederick Hemke, saxophonist
Presented in association with the Alberta College Conservatory of Music.
Free admission.

Sunday, 7 pm
November 3, 1991
Convocation Hall

TriBACH Artist-in-Residence: Dr Eva Badura-Skoda
Lecture titled *The Sound of Fortepianos in the Eighteenth Century*.
Free admission.

Monday, 7 pm
November 4, 1991
Convocation Hall

TriBACH Artist-in-Residence: Paul Badura-Skoda
Panel Discussion with Eva Badura-Skoda and guests.
Free admission.

Friday, 8 pm
November 8, 1991
Convocation Hall

Nicholas Arthur Kilburn Memorial Concert: Kaaren Erickson, soprano, pianist Armen Guzelimian. Program: selected songs by WA Mozart, *Poems by Emily Dickinson* by Aaron Copland, *Poems of Paul Verlaine* by Claude Debussy, *Poems of Edouard Möricke* by Hugo Wolf, and selected songs by Richard Strauss, Gordon Getty and Arthur Farwell. Admission: \$7./Adults, \$5./Students & Seniors.

Saturday, 2-4 pm
November 9, 1991
Convocation Hall

Visiting Artist Masterclass: Kaaren Erickson, soprano
Participants are chosen by prior audition. All are welcome to watch the masterclass. Free admission.

Friday, 8 pm
November 15, 1991
Convocation Hall

Faculty Recital: Stéphane Lemelin, pianist. Program will feature the piano works of Maurice Ravel including *Valse nobles et sentimentales*, *Sonatine*, *Gaspard de la nuit*. Admission: \$7./Adults and \$5./Students & Seniors.

Wednesday, 12:10 pm
November 20, 1991
Convocation Hall

Noon-Hour Organ Recital with Marnie Giesbrecht, organist and special guest Joachim Segger. Program will include JS Bach's *Passacaglia in C minor*, BWV 582 and *Variations on an original theme* (organ duet) by Barrie Cabena. Free admission

Wednesday, 8 pm
November 20, 1991
Convocation Hall

Symphonic Wind Ensemble Concert, William H Street, director
Program to include works by Chance, Hartley, Hennagin and Hindemith.
Admission: \$5./Adults and \$3./Students & Seniors.

Friday, 8 pm
November 22, 1991
Convocation Hall

Faculty Recital: Richard Troeger, fortepiano with guest Peter Visentin, violin. Program will include sonatas by Mozart, Schubert, Beethoven and Haydn.
Admission: \$7./Adults and \$5./Students & Seniors.

Sunday, 8 pm
November 24, 1991
Convocation Hall

University Symphony Orchestra Concert, Norman Nelson, director
Program: Mozart's *Divertimento*, K.205, Elgar's *Serenade* and Britten's *Les Illuminations* which will feature soprano soloist Debra Ollikkala.
Admission: \$5./Adults and \$3./Students & Seniors.

Friday, 8 pm
November 29, 1991
Convocation Hall

Faculty Recital: Stéphane Lemelin, pianist. Program will feature the piano works of Maurice Ravel including *Miroirs*, *Jeux d'eau* and *Le Tombeau de Couperin*, among others. Admission: \$7./Adults and \$5./Students & Seniors.

Saturday, 8 pm
November 30, 1991
Convocation Hall

Opera Workshop performance, Joseph Fridman, director
Performing excerpts from a variety of popular operas by Mozart, Monteverdi, Rossini, Barber and Tchaikovsky. Admission: \$5./Adults and \$3./Students & Seniors.

Sunday, 3 pm
December 1, 1991
Convocation Hall

Concert Band Concert, William H Street, director
Program to include works by: Bennett, Tull and Williams.
Admission: \$5./Adults and \$3./Students & Seniors.

Sunday, 3 pm
December 1, 1991
Robertson-Wesley
United Church

The Madrigal Singers, Leonard Ratzlaff, director joins the **Alberta Baroque Ensemble** to perform Vivaldi's *Magnificat* and other seasonal music in the Ensemble's annual Christmas Concert. Call the Alberta Baroque Ensemble for tickets: 467-6531 between 9am and 5 pm.

Monday, 8 pm
December 2, 1991
Convocation Hall

Stage Bands I & II Concert, Neil Corlett & Raymond Baril, directors
Program will include Big Band Jazz by Bob Mintzer, John Fedcock and others.
Admission: \$5./Adults and \$3./Students & Seniors.



1791-1991 Celebrating 200 Years of Genius

The following are presented as part of the BMW MOZART MANIA Festival:

Wednesday, 12:10 pm
December 4, 1991
Convocation Hall

Noon-Hour Organ Recital with Trudy Olford, Stillman Matheson, Tammy-Jo Mortenson and Adrienne Sitko. Program: Mozart's *Fantasias*, *K.608*, *K.594*, *Andante*, *K.616* and two *Church Sonatas* for organ and chamber ensemble. Free admission.

Saturday, 8 pm
December 7, 1991
Convocation Hall

ENCOUNTERS II Concert. Program: Works by Mozart, Baker, Beethoven and Rorem. Details about the program and performers are contained in the article on page 12. Admission: \$7./Adults and \$5./Students & Seniors.

Sunday, 8 pm
December 8, 1991
Jubilee Auditorium

The Madrigal Singers and the Concert Choir join Pro Coro Canada and the Edmonton Symphony Orchestra under the direction of **Uri Mayer** in *A Choral Celebration*. Program: Mozart's *Symphony No.39 in E-flat major*, *K.543* and *Requiem*, *K.626*. Tickets: ESO Box Office and BASS outlets.

Monday, 5:30 pm
December 9, 1991
Convocation Hall

Student Chamber Music Performances.
Students in Music X39 form various ensembles which participate in this public performance as part of their course work. Free admission.

Tuesday, 8 pm
December 10, 1991
Convocation Hall

Graduate Student Composers' Concert, Alfred Fisher, coordinator
Program: **Michael Coderre's** *Piano Sonata* and *Missing* for woodwind quintet; **Jeff McCune's** *String Quartet* and **Piotr Grella's** *Metaphoria* for piano, *Orion* for Alto Saxophone, *The First February* *The Last January* for two pianos and saxophone. Free admission.

General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheel-chair access is from the south-west side loading door of the Arts Building.

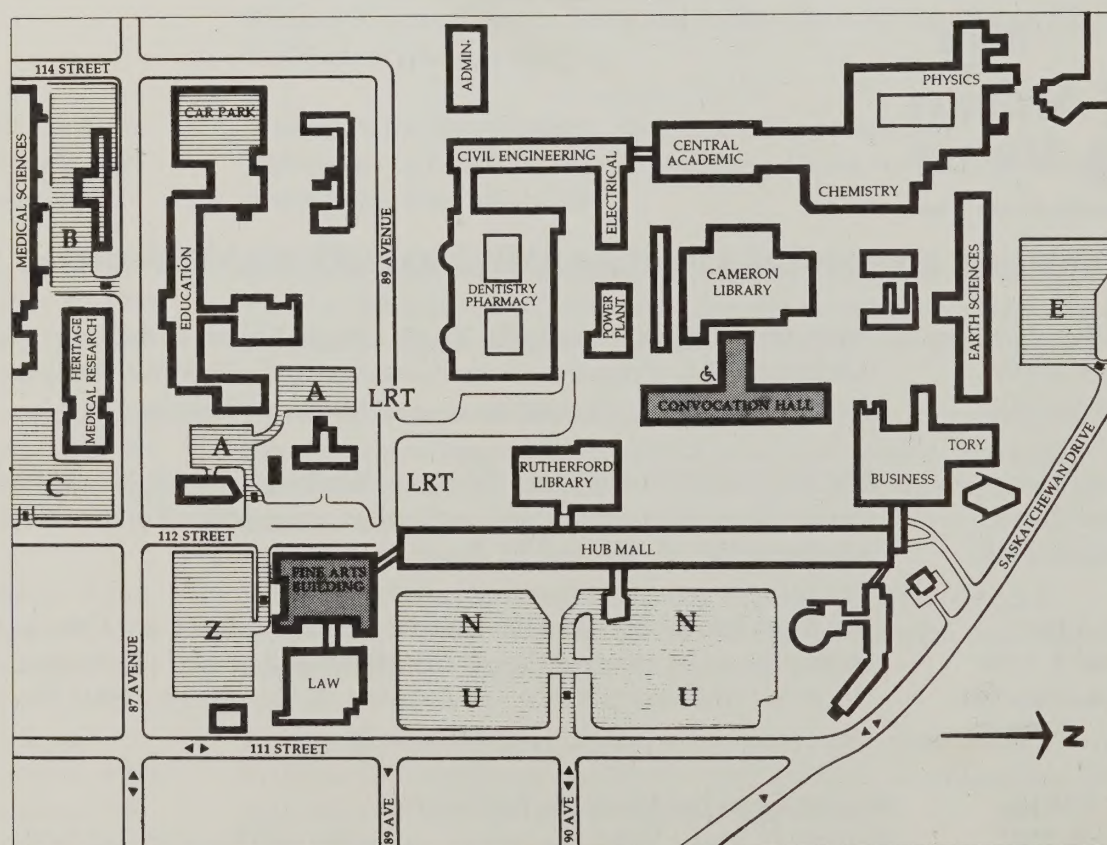
Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are \$7 for

adults and \$5 for students and seniors for all Faculty, Visiting Artsits and Encounters concerts. Student Ensemble concerts tickets are \$5 for adults and \$3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours (9:50 am to noon and 1:00 to 4:30 pm Monday-Friday). In most

cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



-  -CONVOCATION HALL/ARTS BUILDING
-  -FINE ARTS BUILDING
-  -PARKING AREAS
- LRT -LRT CONSTRUCTION

Designed by LCMwenesi
M.V.A. Department of Art and Design